

off in a single day in 1957, after attending the Easter corrida in Arles. Goya's depictions of the corrida are often claustrophobic, fearsome, even



Pablo Picasso

horrifying, while Picasso's are colorful and festive, certainly evocative of the Fiesta Nacional. The viewer of Goya's works is in the ring with the danger; Picasso situates his onlookers in the comfort of the lower tendidos.

One of the most famous written documents dealing with the corrida is Pepe-Hillo's instructive book on the subject, published in Cádiz in 1796 and produced as written text only. In the twentieth century Picasso did an accompanying set of illustrations for the book; his scenes are bright and open, the toreros are elegant and idealized, and a general sense of pleasure and well-being manifests itself.

Picasso also created taurine carteles -- in fact, he produced many of them. This comes as no surprise to those who know his background: the Málaga-born painter grew up with the bulls, attending the corrida regularly with his father and executing his first painting -- an oil of a picador on horseback -- when he was nine years old. From 1894 to 1898 he studied at the School of Fine Arts in Barcelona (where today the Picasso Museum houses many of this taurine works), then in Madrid, and during these years

he did numerous drawings concerning the corrida. It is said that on his first trip to Paris, in 1900, he carried with him a series of taurine drawings done in pastels.

Although he eventually made Paris his home, Picasso returned to Spain regularly at first, then less frequently as he became involved in his Cubism period. Later, however, Picasso reverted to taurine subjects on many occasions. His 1937 masterwork, *Guernica*, which includes stylized images of a bull and a horse, has often been called the most famous painting of the twentieth century.

Picasso died in 1973.

LLOPIS

Without doubt, the most familiar signature on taurine carteles of the twentieth century is that of Carlos Ruano Llopis (1878-1950). Born in the town of Orba, near Alicante, this talented artist produced his bold and colorful posters both in Spain and in Mexico, in his latter years maintaining a studio in Mexico City. He has been called one of history's most important painters of taurine themes.



Carlos Ruano Llopis

DOMINGO

Roberto Domingo (1883-1956) is virtually guaranteed to be included when discussions concern the most important taurine artists of the first half of the the twentieth century. His style

is impressionist, and many of his drawings and paintings depict the lives and suertes of toreros, both famous and unknown. Domingo's images, loose and flowing, have been called "windows open onto the spectacle of the corrida."



Roberto Domingo

FLORES

Mexican by birth, educated in the United States (at the Chicago Art Institute), Francisco "Pancho" Flores Montes (1919-1984) is considered by many to have been the equal of Llopis and Domingo. His first public effort, a taurine comic strip for children, evolved into more serious work during Mexico's Golden Age of toreo in the 1940s.

Called figurative impressionism, his taurine paintings captured the personalities of such figuras as Garza, "Silverio" and Pepe Ortiz in a colorful, purely Mexican style. In addition, this prolific taurine artist left his mark on carteles, magazine covers, *boletos* and programs.



Pancho Flores